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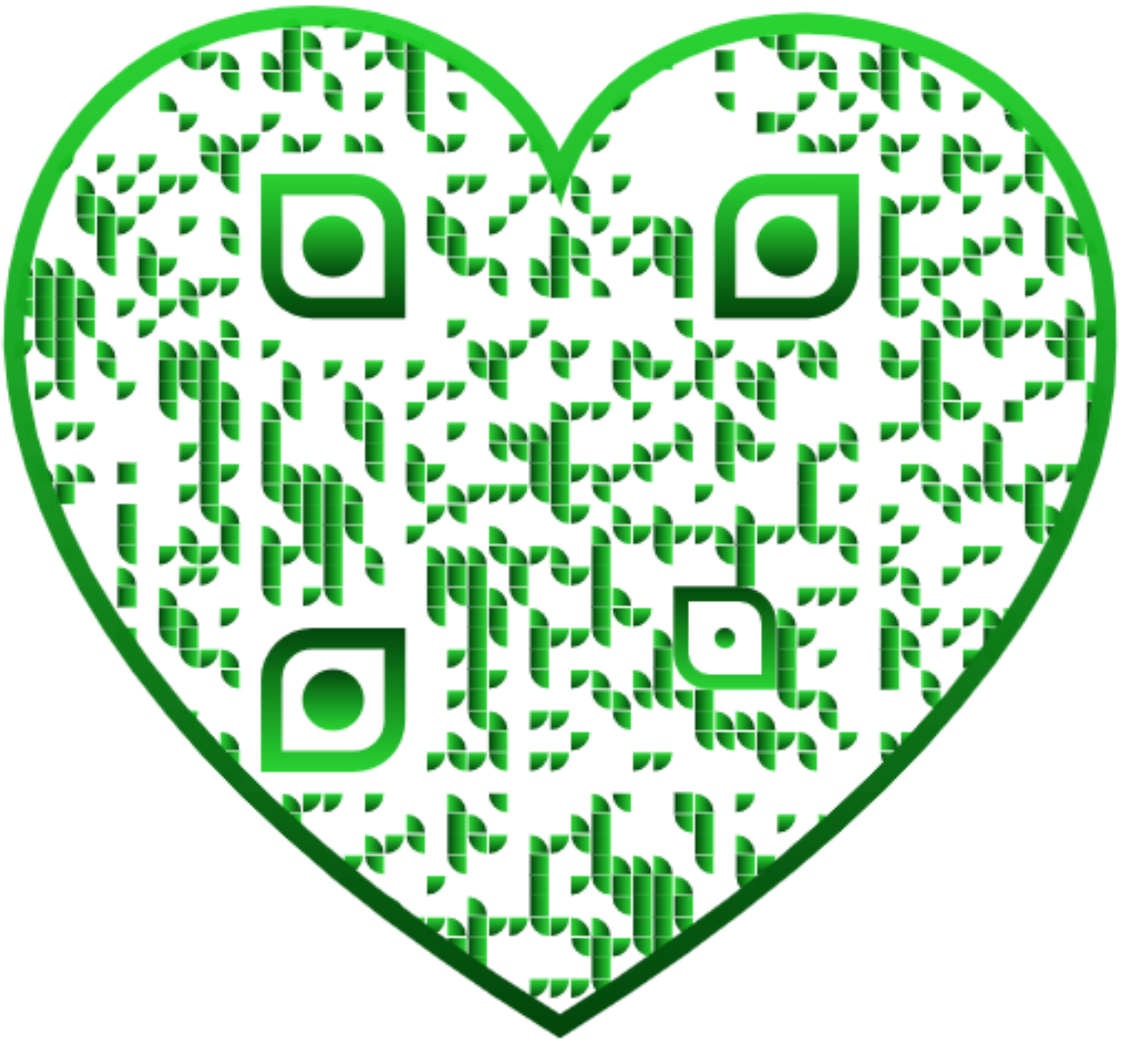
THE NEW HEAVY METAL REVUE

NUMBER THREE OCT-NOV 198

RIOT'S FIRE DOWN UNDER

PLUS! RAVEN – MICHAEL SCHENKER – STARFIGHTERS
SCORPIONS – SAXON – CIRITH UNGOL – GASKIN
TRIUMPH – ACCEPT – REPORT ON L.A. HM and more

U.S. METAL



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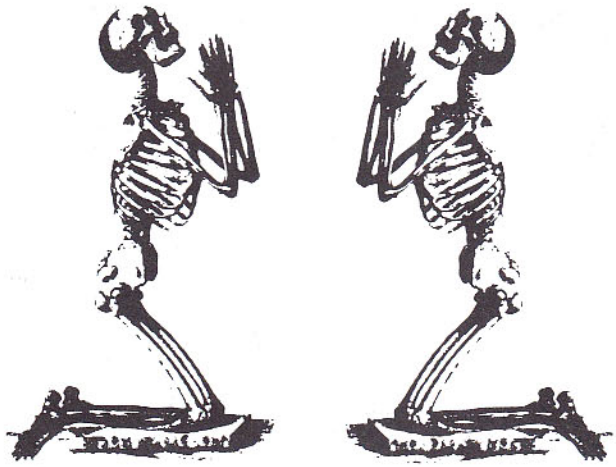

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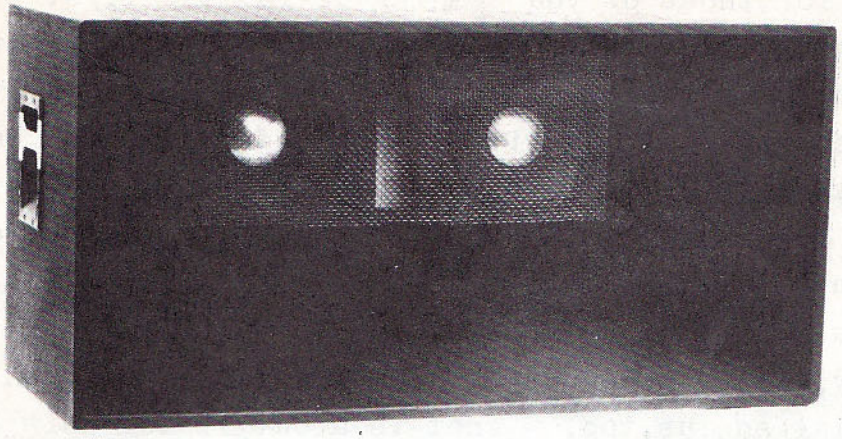

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INTRODUCTION

Hello! Welcome to our third issue. Of course I would first like to thank all the great people who have supported us. Keep all the comments coming in, we greatly appreciate it.

Well, for those of you reading us for the first time, we are an all heavy metal magazine(obviously). We are growing with each issue ,thanks to all the great people out there.

At the time of this writing a lot of things are happening to us and by the time you read this we might be monthly again. The plan at present is to do a big year end issue and then start off the new year as a monthly magazine again. I'll let you know more about this in the next issue.

Anyway, we hope you enjoy this new issue, keep on supporting heavy metal and us,too. That is about it for this time, so keep the letters, comments, etc.. coming in and keep on rocking and tell your friends about us----see you next issue!

----Brian Slagel
Editor/Publisher

THE NEW HEAVY METAL REVUE----OCTOBER/NOVEMBER 1981

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METAL NEWS

Well, after the rumors had been put to rest we find out that Paul DiAnno has left IRON MAIDEN for a solo career. Apparently he was not happy with his creative input in the band. He has now formed a band of his own and will start work on a solo album soon. We will miss him in Maiden, but we wish him luck. Meanwhile, Bruce Bruce of SAMSON will replace DiAnno as the band start work on their third album with Martin Birch producing.

The SCORPIONS, after having all sorts of problems and erroneous rumours, will be releasing the next album in mid November titled "Black Out". After bassist Francis Bucholz broke his hand and singer Klaus Meine had a bad throat infection the band finally finished the album. Taking all of this in stride, drummer Herman Rarebell has released a solo album titled "Nip in the Bud". They should be touring the states in early 1982.

Angelwitch have broken up. Unfortunatly the label interest had died down and their latest single's poor showing on the British charts lead to the break-up. Drummer Dennis Dufort is forming a band as well as Dave Hoggs with the other Angelwitch guitar player called Black Jack Shallaque.

Diamond Head have apprantly signed a contract with either A&M or Carrere records---more on this later.

Grand Funk have reformed with a new album titled "Grand Funk Lives" If it lives up to their great track on the Heavy Metal soundtrack, it could be very interesting.

NHMR's believe it or not: Van Halen's David Lee Roth has just insured himself with Lloyd's of London. What for, you might ask? Paternity. Yes, Mr. Roth doesn't have to worry anymore, no little girls can file false paternity suits against him. We here at NHMR couldn't figure why anyone would at any time do that to Mr. Roth.

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THE GARDEN OF HM DELIGH

A GUIDE TO THE NEW HEAVY METAL BANDS

by Brian Slagel

STARFIGHTERS (JIVE RECORDS-IMPORT)

Stevie Young (a cousin of Angus and Malcolm of AC/DC) formed the Starfighters one year ago in Birmingham,England. They first toured while opening for AC/DC and garnered a record deal from that affair. The result of all this is their first record called,simply "Starfighters". They play a very rocking blues oriented brand of heavy metal. Stevie is obviously very influenced by his cousins and the Starfighters do the music justice.

The songs are written by Young, lead guitarist Pat Hambly, bassist Douglas Dennis, and vocalist Steven Burton. The music,as said before, is very bluesy while the lyrics take stands at times on the problems England is having at the moment. Vocalist Burton comes through very strong and presents a good front for the music.

Their debut album is available only on import in the US right no and they also have a 12" single of "Alley Cat Blues" which has an track not on the album. Be sure and check them out, I think you wi like what you hear.

CIRITH UNGOL (LIQUID FLAMES RECORDS)

Cirith Ungol hail from Ventura,California and serve up some excellent heavy metal. Lead by their incredible vocalist Tim Baker, the Ungol have only one place to go--up. Songs like "Frost and Fire" "Edge of a Knife", and "Better off Dead" give you an idea of their gothic influences. Guitarist Greg Lindstrom write all the music, which is arranged by the band. Their music is very hard edged with a tendency towards Rush type segments.

Their album, entitled "Frost and Fire" includes seven of their g songs. Released on the small independant record label Liquid Flam the album is going to be hard to find. We are going to ask you to write to us and we will try and get information on obtaining this classic album.

GASKIN (RONDELET RECORDS)

Gaskin are another great band part of the NWOBHM (new wave of british heavy metal). They play very hard, lush heavy metal. They are very versitile musicians and play everything from Tympani's to String Synthesisers. Don't let that fool you,though, they play very heavy metal. Lead by guitarist Paul Gaskin they are sure to make their mark. The other band members are: Stef Prokopcz on bass and Dave Norman on drums and various percussion instruments They have a single out on Neat records titled "I'm No Fool" and hav recently released their first album titled "End of the World" which is currently on import only in the US. Watch out for them!

DON'T MISS ANY OF THESE LEADERS OF THE NEW WAVE OF HEAVY METAL!!

THE METAL CORNER by John Kornarens

Probably the rowdiest, most frenzied band around today in English heavy metal scene is RAVEN. Bass player, lead vocalist John Gallagher has the widest vocal range in heavy metal. It sure isn't the smoothest, but his voice sets the tempo and craziness of Raven's music.

Raven have been playing together for six years in the Newcastle area of England. Raven is John Gallagher-bass, scream vocals, his younger brother Mark on Lead guitar, backing vocals, and Rob Hunter on drums.

Raven rely on simplistic rhythms in their music, but their unique way of rapidly changing their tempo and rhythm of their songs, makes very exciting and exhilirating music. Mark's solos are piercing, ear shattering leads that jump around so fast you need a net to catch the notes. Rob Hunter's drum playing carries an attack as fierce as Dave Holland with a gun at his head.

The vinyl Raven have out is their one and only single on Neat records (the leading independant heavy metal label). It is called "Don't Need Your Money" with "Wiped Out" on the b-side. They also have a song on the "Brute Force" compilation album called "Let it Rip". Neat records recently released a H.M. compilation cassette called "Lead Weight". It features one of Raven's best songs called "Inquisitor". And, brand new from Raven is their debut album called, "Rock Until You Drop". This album is a classic display of very good heavy metal. I say good because on a few songs Raven stick to their basic formula of three cord progressions with screaming vocals. After awhile this gets tiring and tends to sound the same. Raven does have the talent to change things around as is evident on the tracks such as, "For the Future","Tyrant of the Airwaves", and a nice classical guitar piece titled "39-40". Also featured on the album are good re-makes of two classic Sweet songs; "Hellraiser" and "Action".

"Rock Until You Drop" is definitly one of the top heavy metal releases of the year. In other words, if you have only enough money to buy three albums this year, "Rock Until You Drop" should be one of them!

RAVEN

THE LOS ANGELES H.M. REPORT
by Leslie Lea

Contrary to popular belief, there does exist a heavy metal scene in Los Angeles. Because of the trendiness of the new wave movement, the press is unjustly biased against the heavier bands-passing them off as "dinosaur rock". Herewith is a rundown of the bands currently gigging in Los Angeles.

MOTLEY CRUE- very professional hard rock band in the Sweet vein. Melodic tunes, real interesting glam rockers. They have a single out and are currently in the studio working on an LP.

CIRITH UNGOL- hailing from Ventura , Cirith Ungol, their own album. Rush-esque material with dark lyrics. Vocalist Tim Baker is NHMR'S fave vocalist as he shrieks higher than Geddy Lee and rants and raves more than Rob Halford!!

SNOW- Someone once said something to the effect that everytown in America has a band like Snow. Well, being from Anytown,U.S.A. myself, I know that every town does not have a band like Snow. Guitarist Carlos Cavazo is in the same style as Eddie Van Halen(fast staccato leads and divebombs), the material is good and the band is tight.

BITCH- Whew! Sex and rock n roll! This four piece fronted by a Benatar type female that is half dominatrix and half pussycat on stage. Wish she'd make up her mind. Bitch is more dramatic than most bands and the show gets pretty steamy at times. Unfortunatly, the tunes are a bit weak, however the fythm section is quite strong.

A LA CARTE- Raw, blues influenced three piece, termed L.A.'s ZZ Top, but I think they sound more like Foghat. Talented guitarist is a Johnny Thunders circa '74 lookalike. Good musicianship all the way around.

STORMER- One of L.A.'s heavier bands, Stormer is a lot like Rainbow sans keyboards. Unfortunatly, the two guitarists can't form a wall of sound comparable to that of ex-Stormer axeman Jim Bates, where did he go, anyway.

HONORABLE MENTIONS

MAD DOG- drummer of Smile

GEORGE LYNCH- ex-guitarist of Xciter (currently in Germany)

LITA FORD BAND- where are they?

From San Francisco-

BENNY AND THE JETS- great fast paced HR -dual leads.

METAL CHURCH- Devastating heavy metal band new to the SF scene.

DISHONARABLE MENTIONS

DUBROW AND SATYR- same bassist and guitarists in these two bands, Nigel Benjamin is the only saving grace of Satyr, while ex-Quiet Rioter Kevin Dubrow's singing is unbelievably irritating.

CIRITH UNGOL

CIRITH UNGOL, one of L.A.'s heavy metal masters.

FIRE DOWN UNDER

RIOT'S SANDY SLAVIN EXPLAINS IT

by Brian Slagel

You are very lucky that you are able to hear Riot's incredible album,"Fire Down Under". You see Riot's old label,Capitol Records, did not want to release it, they said it was uncommercial and wouldn't sell, Riot thought otherwise. After they heard all this Riot went to the press. Sounds magazine(in England) wrote a story about it and the letters came rolling in. Petitions were signed for the release and finally, Capitol let Riot go and Elektra picked them up and "Fire Down Under" along with Riot are doing quite well.

"They tried to do us in" says Sandy Slavin,drummer of Riot, about Capitol, "Basically, they didn't do anything for us". "It's like night and day between Capitol and Elektra," boasts Slavin. Right now they are on tour in England, something that the band was looking forward to. "Thousands of kids in England signed the petition, so we want to go back and thank them".

When you come back will you be opening for Foghat?

"That's what is planned for the west coast, but we might be doing something else. Right now its all up in the air".

Will you be playing any clubs?

"Probably; we like doing smaller dates. Right now in Texas we will play a big date and then turn around the next day and play a club. We love to do that, you can go in and play a longer set and really kick ass!"

When did you join the band?

"About three years ago, right after the "Narita" album came out."

You played the heavy metal holocaust in England, how was that?

"It was really good. It was out doors with a huge crowd. They assembled the biggest sound system in Europe for it so, it was really loud. It went really good, we enjoyed it."

Where did the Mighty Tior come from?(Riot's axe-wielding animal friend.)

"When the first record came out it was released on an independant label and we needed something to catch people's eye, so we came up with Tior. In fact, one of our road crew is rumored to be Tior. When you see the band you will find out."

We will have to get a tour together with you and Iron Maiden and have a battle between the Mighty Tior and Eddie.

"Mighty Tior would definitly take him, his got a bigger axe and more weight on him. He would stomp him out." as Slavin laughs.

Was the last bass player,Tommy Iommi, related to Tony Iommi in Black Sabbath?

"No, he wasn't related at all. He listened to Black Sabbath alot, but that is about as close as he came."

All of you are from New York, right?

"No, actually I'm from New Jersey. In fact the entire rhythm section is from New Jersey, we're the imported rythm section."

Before the phone bills got too high, I said thanks and good-bye to Sandy Slavin and the Riot crew, all of which have been extremely helpful. Next issue I'll have met Riot in person, I hope, as they play out here. I'll leave you with the final question I asked to Slavin, who replied in his fast paced east coast voice. I asked wheather they had ever thought of giving it up, to which he replied with a resounding NO! There certainly is a RIOT going on.

THE CASTLE DONINGTON REPORT

A PAYING PUNTERS EYE VIEW

After a four hundred mile bus trip and a four hourwwait at the gates, they eventually let us into the arena(I use that term loosely) at 7a.m. and everyone settled down for the long six hour wait for the first band. During this period there came that thing which puts fear in every British festival-goer's heart-RAIN!! By the time opening act MORE appeared the huge crowd was very and not in a very receptive mood.

As soon as More hit the stage it was obvious that they weren't going to provide the shot in the arm that the festival needed They had lost one guitarist somewhere and what followed was not the atomic rock, more like battery-powered rock: they were awful and they knew it. The sole remaining guitarist Kenny Cox was seemingly unable to cope with all the axework alone and even excellent songs like "Soldier" andd"Depression" fell to pieces. Their last number was a shambles but gave everyone a laugh, with Kenny Cox(imagine Meat Loaf with a beard playing a flying V) enjoying being the target of fruit, plastic bottles, and sandwiches being thrown at the stage,and singer Paul Mario Day leaping into the audience and arguing with the front rows. It remains to be seen whether More will survive to justify Atlantic's faith in them.

Next up were Blackfoot, and despite the rain and a bad sound Ricky Medlocke's marauding indians managed to whip the audience into enjoying themselves. The older songs like "Train Train" and "Every Man Should Know" came across better than the newer songs and by the time the end of their set neared they had set the crowd up for the killer punch. It came with "Highway Song" which had Donington acting like a temporary annex of the southern U.S. One encore and a promise to return to these shores soon ended the real start of the day's action.

If Blackfoot had the crowd enjoying themselves then Slade had them in ecstasy. Slade are the perfect festival band, their brand of footstompin' boogie, singalong anthems, and old rock'n'roll classics turned Donington into a frenzied party of gigantic proportions. The rain was totally forgotten as the crowd sang, clapped, boogied, and danced. "Get Down AND Get With It" finished the set proper and "Cum Feel The Noize" was a suitably rowdy first encore. The partying punters wouldn't let it go at thet, and the band returned again. When they blasted into "Mama Weer All Crazee Now" it was a signal for the crowd to erupt into an orgy of crazed happiness. The scene was unbelievabl as fruit, plastic containers, toilet folls, and lots of other harmless materials flew through the air over the whole arena, and when the band finished off with "Born to be Wild" they left countless thousands of happy people.

Blue Oyster Cult had the unhappy task of following that, and they didn't even seem to try. According to the BOC experts around me the drummer wasn't Albert Bouchard and this may have contributed to the mess which "Godzilla" was. The rest ofthe set was merely passable with the new numbers coming off slightly better. They returned for an encore which no one seemed to be asking for and played a version of the Door's "Roadhouse Blues" which turned out to be the best song of their set. BOC did themselves no favors with this performance and I wonder if we'll

see them on a British stage again in the near future.

By the time Whitesnake appeared, the crowd were tired and uncomfortable and it took D.C.'s boys a little longer than usual to get them going. They did however, deliver the goods eventually and we were treated to excellent versions of "Lovehunter", "Mistreated", and"Belgian Tom's Hat-trick". The crowd singalong during "Ain't no Love In the Heart of the City"was another of the day's highlights. "Wine,Women And Song" was a suitable encore and they left the stage to a deserved ovation.

It remained for bill-toppers AC/DC to wind up the day's proceedings, but they put in a poor performance. The rythm section was as strong as ever, but Angus Young's solos left a lot to be desired and visually he seems to be worn out. The schoolboy idea is now boring. Brian Johnson's vocals were weak and strained and he didn't bother to speak to the crowd at all. After disasterous versions of "Whole Lotta Rosie" and "Rocker" I left rather than suffer any more. Thank god for Whitesnake,Slade and Blackfoot.

---IAN SUTHERLAND
NHMR SCOTLAND

Some of the paying punters at England's huge festival at the Castle Donington. (pic by Mike Noon).

RIOT at CARDI'S

BY STEVE THOMSON---NHMR IN HOUSTON,TEXAS

Riot manager Bobby Ragona was not very pleased about the sound at the group's concert at Cardi's in Houston on Sept. 29. Too many watts for too small a place had made it a bit muddy. Vocalist Guy Speranza also sounded a bit gloomy. "I don't what it sounded like from where you were," Speranza said, "But from where I stood it sounded like (bleep)."

True, the sound was not close to perfect. The vocals and guitars came through, but the bass and drums were often lost. So why did several hundred fans thoroughly enjoy the hour-long performance? Speranza continued. "We knew we weren't going to come through well in sound, so we tried to make up for it in energy. Tonight's show was total energy."

Bingo! Speranza had hit the proverbial nail directly on the head. From the opening rumble of "Swords and Tequila" right down to the final encore, the stage at Cardi's was ablaze with heavy metal energy, the kind that can only be produced in a small club on a special night.

That was the case when Riot brought the "Fire Down Under" to Houston on Sept. 29. The cancellation on several arena dates on Triumph-Frank Marino tour gave Houston the chance to hear an original Texas metal favorite in a much more intimate atmosphere, and Riot did not disapoint. Sound problems aside, the group was successful in providing a large dose of metallic mayhem.

Nine songs from the current Riot release on Elektra Records were unleashed on the audience, as well as a few old favorites.

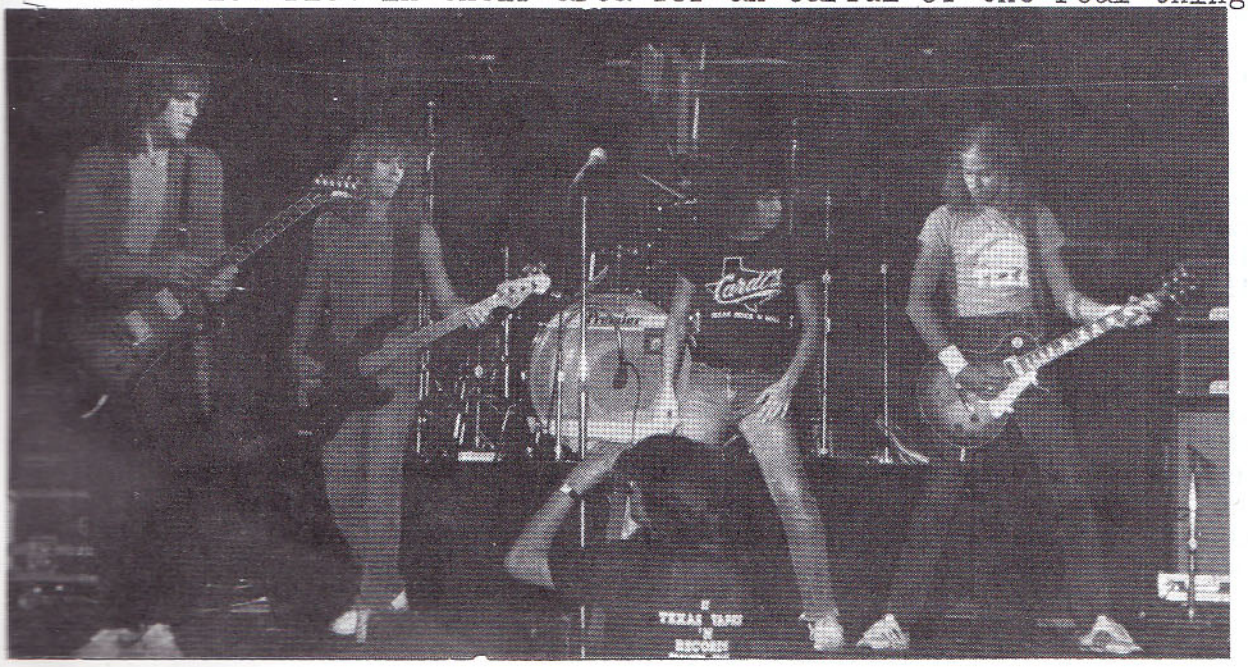
Even though he could not hear it, Speranza's voice was in fine shape. The twin guitars of Rick Ventura and Mark Reele combined to slash out bushels of power chords, making up for the occasional lack of audibility of the rhythm section of bassist Kip Lemming and drummer Sandy Slavin. No matter-Slavin's solo on "Overdrive" proved that he was not taking it easy on his kits.

"Swords And Tequila" brought the crowd to its feet for the first time as Riot hit the stage following a long delay due to technical problems. But once they were settled, Riot did not give an inch. In return, the crowd issued numerous roars of approval.

The emphasis was naturally on material from the current "Fire Down Under" album, but veteran Riot followers were not neglected as the group included sizzling versions of "Overdrive", "Rock City" and the set closing "Road Racing."

In between, "Fire Down Below" translated even better to the stage than on vinyl, with "No Lies", "Feel The Same", "Outlaw" (featuring a searing guitar solo introduction) and "Don't Hold Back" standing out especially well.

Now that the Southwest has been conquered, Riot is out to explore new turf. Early November will bring scattered disturbances all over Southern California. Heavy metal maniacs are urged to attend the Riot riot in their area for an earful of the real thing.



MIKE VARNEY PRESENTS

U.S. METAL

UNSUNG GUITAR HEROES

MIKE VARNEY'S METAL MASSACRE - part one

As I came home after a long day at work, I found on my doorstep a package from Mike Varney. I knew what it must be and opened it quickly. The cover is just great with all sorts of people killing other people with guitars, my kind of cover. As I put the record on the turntable and sat back with a diet pepsi, I was stunned and amazed at what I had heard. It was great! Song after song went by and each almost better than the other. By the end I was drenched (no I didn't spill my diet pepsi) and thoroughly impressed.

What all this babble is about is an album put out by Mike Varney called "U.S. Metal". This was a compilation of U.S. heavy metal bands with killer guitar players. Yes, there are quite a few American heavy metal bands out there that rival the best. Of course you have heard of Y&T,Riot, and The Rods(who appear on "U.S. Metal) as the front runners of American heavy metal but, there are more where they came from.

Mike Varney started out as just another guitar player and lover of heavy metal. His knowledge of 1970's heavy metal is very exstensive as is his collection. After tiring of hearing bands and guitarists that he could easily imitate on his own guitar, Varney set out to find where the new axe heroes will come from. Also, to prove once and for all that America does have it's share of good heavy metal bands. With this album, Varney has done just that.

"U.S. Metal" concludes the search with some scorching metal. In order to put this record out, Varney started his own label, dedicated to heavy metal of course, called Shrapnel Records. This is their first release, and hopefully more to come.

All of this started two and a half years ago when Varney wrote to the editor of guitar player magazine. He told him of his idea and together they uncovered over 250 bands and guitar prodigies. Then, after sorting out the ten best, Varney put together his label and released the album.

Now, the importance of this album and label are that it is the first American label dedicated to heavy metal. England has several of these(Neat Records,Heavy Metal Records,and more) but until now we had none. Varney is currently working with some of the bands on the record, as well as some other new hopefuls. So if the major labels continue to be scared of heavy metal we shall turn to people like Varney, who with some help and support will bring heavy metal to you, the public, because we know it is great and it will not be overlooked as a musical artform.

In the next issue I shall take you on a complete tour of this incredible album. I will tell you about all the bands and what they are doing now. In the meantime, you can get this album from Mike Varney c/o Shrapnel Records P.O. Box P, Novato,Calif. 94948. The album is $8.00 plus 75¢ for postage and handling. Don't miss this album! Remember, there is no major distribution on this, so mail order is the only way--don't miss it!

---BRIAN SLAGEL

'LONDON Gig Of The Month' - SEPTEMBER

ANGELWITCH plus DEEP MACHINE at The Marquee, London WI. BY ANDY GREGORY

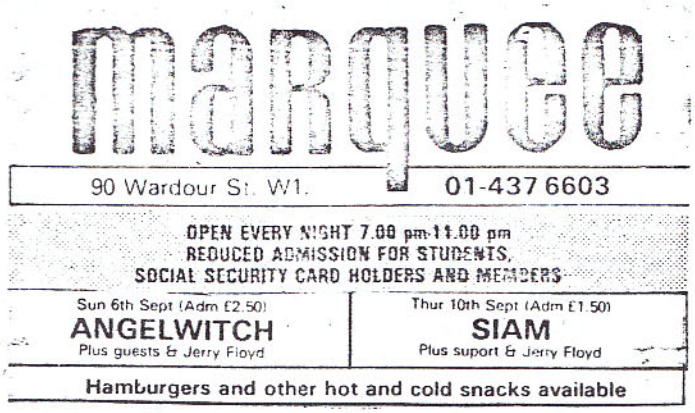
It was a Sunday Evening, and a crowd of around two hundred denim clad headbangers, waited for the Marquee doors to open, as'Angelwitch' were playing here again, for the first time in three months.

At about 7.45 p.m. Deep Machine, the support band, hit the stage and in my opinion blew 'Angelwitch away, Machine were much rawer and heavier, ripping through such classics as 'Witchild', 'Demon Preacher', 'Asylum', 'Gladiators' and perhaps Machines classic of all time 'Kamakaze Lover', watch out America and Europe 'cause 'Deep Machine' are out to get ya

By 8.30 p.m the club was almost full, holding around four hundred people, who had come to see 'Angelwitch' perform their last gig, of which they did not know.

8.50 p.m. approached and the sound of Thunder and Lightning from the bands intro tape sliced through the P.A, seconds later 'Angelwitch' broke into 'Angel Of Death' then stormed onto 'Confused' next came 'Loser' their last single, the pace slowed down a little while Heybourne, Riddles, and Dufort (Note New Drummer) caught their breaths before slowly breaking into 'Sorcerers' next up was 'White Witch' with guitarist and vocalist Kevin Heybourne, playing some really hot licks. A couple of new tracks were also played 'Insomnia' and 'Evil Games'the later being typical Witch at their best, the last track of the set was 'Atlantis', their first encore was the anthem 'Angelwitch' which sent the crowd crazy, singing along to the words, the band loved it.

The band staggered back onstage for their second and final encore for the night, when Kevin Riddles bassist, proclaimed that this was their last gig as ANGELWITCH, rumour has it Riddles and Dufort are forming their own new band, after this they broke into Sabbaths classic 'Paranoid' sending four hundred sweaty headbangers into a frenzy, overall an average'Angelwitch' gig, keeping up their usual bad sound, but livened up by the great opening act 'Deep Machine'.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THE NEW HEAVY METAL REVUE PLAYLIST

BRIAN:
1. RAVEN "ROCK UNTIL YOU DROP"
2. OCEAN "OCEAN"
3. IRON MAIDEN "MAIDEN JAPAN"
4. "U.S. METAL" COMPILATION
5. ACCEPT "BREAKER"

LESLIE:(NO PARTICULAR ORDER)ed.-not again!
MICHAEL SCHENKER GROUP "MSG"
RAVEN "ROCK UNTIL YOU DROP"
BLACKFOOT "MARAUDERS"
BLITZKRIEG SINGLE
DURAN DURAN "DURAN DURAN"(ed. is this heavy metal? note:Leslie hasn't been feeling well)

JOHN:
1. RAVEN "ROCK UNTIL YOU DROP"
2. GASKIN "END OF THE WORLD"
3. HOLOCAUST "THE NIGHTCOMERS"
4. BOW WOW "E PROJECT"
5. MICHAEL SCHENKER GROUP "MSG"

ALBUM REVIEWS

ROCK UNTIL YOU DROP

RAVEN "ROCK UNTIL YOU DROP" ***** (NEAT RECORDS 1001)

The long awaited debut by one of England's top metal bands is here; Raven's "Rock Until You Drop". An album of intense hard drivin heavy metal mania is only a stone's throw away at your local record store. It comes in a package that features three englishmen piled under a ton of guitars, amplifiers, and the like. Also, the first pressing was all autographed by the band(writer's cramp galore) and inside comes a poster, lyric sheet, backstage pass, fan club, and t-shirt offer, quite a package!

Now, to the music. What can really be said? Just listen and you'll find out. Raven have put together an album of intense power. Only a 10 point earthquake could rival it. But, underneath this praise comes a word that this is not Raven's best work. Don't get me wrong, I think this album is killer, but judging by past work; Raven's best is yet to come.

This here album begins with "Hard Ride" a warning of what is to come. Followed by "Hell Patrol" another Raven burn your guts out song. "Don't Need Your Money" from their first single is next. A nice change of pace comes with "Over the Top" a nice rocker. "39-40" is one of the many highlights of this album. It is a beautiful classical guitar duel with a fretless bass, very impressive. Side one concludes with the classic "For the Future". Side two begins with the anthem title track. "Nobody's Hero" gets caught between that and a burning re-make of two Sweet songs; "Hellraiser" and "Action", if any two songs fit a band more, Sweet must have written them with Raven in mind. Anyway, the album ends with its two best songs. "Lambs to the Slaughter" deals with the English economic and racial problems, while "Tyrant of the Airwaves" talks about England's boring government controlled radio. Not only do those two songs have meaning, they literally sizzle right off the record

With Paul Di'Anno out of Iron Maiden, it would seem that Raven are the heir apparant to the Heavy Metal throne. Long live the king!!!

---Brian Slagel

Triumph "ALLIED FORCES **** (ATTIC)

Triumph's title sums it up best, they have definitly allied their talents to come up with one of the years best albums. Rick "The Rocket Emmett puts out some of the best guitar riffs of any guitarist around. Meanwhile, Mike Levine's bass guitar is just the right compliment for Emmett's really refined guitar. Gil Moore is as great as usual.

"Fool for your Love" opens with a guitar and drum piece that will leave you craving for more. "Magic Power" is a ballad that shows off Rick's unique vocal style. "Air Raid" is an instrumental piece that leaves you to believe a real air raid is going on. "Allied Forces" is just a good ole down home rock n roll song. "Hot Time(In This City) is the last song on side one. Side two starts off with "Fight the Good Fight" and "Ordinary Man" two songs that show Emmett's guitar style can be adjusted for slower songs. Another instrumental "Petite Etude" lets Emmett play acoustic guitar. The album ends with "Say Goodbye" This is a must for any heavy metal fanatic.

---Ross Drucker

MICHAEL SCHENKER GROUP "MSG" ****

The eccentric Michael Schenker and his band have released their 2nd album. With a supergroup like the one that Schenker has put together one would expect only the best. What they have done here is certainly something very interesting and pretty much what was expected.

If gut wrenching heavy metal is what you want, this one won't cure your metal urges. It does, however, flow nicely from heavy metal to melodic passages. Probably the only song that really rocks from beginning to end is the opening track, "Ready to Rock" which is a nice rocking number, followed by the half burning metal half wimp-out "Attack of the Mad Axeman" which is then followed by "On and On". Rounding out side one is "Let Sleeping Dogs Lie", a good boogie-rocker, which finds Schenker back in his UFO days on guitar.

Side two begins with "But I Want More" a six minute tune that probably was meant to be another classic ala "Rock Bottom", but which falls short. The mushy ballad "Never Trust A Stranger" is very typical. "Looking for Love" is a likeable rocker, but again does not fill the metal quota. Finishing off the album is "Secondary Motion" which begins very spacey and turns into a nice finishing touch to an album that, despite its lack of pure metal, is quite likeable.

The guitarwork by Schenker is excellent as usual with Cozy Powell giving nice flares to his back beating drums, Gary Barden handling the vocal chores quite nicely(also contributing some good lyrics), Paul Raymond playing quite invisibly on guitar and keyboards, and Chris Glen on bass rounding out MSG. An album that offers an alternative to scorching metal and yet, doesn't sound like Journey.

----Brian Slagel.

ACCEPT "BREAKER" ****½ (Passport Records PB 6010)

The title of this album is exactly what it will do to unexpecting stereo systems. Truly an album not to go unnoticed, which it probably will here in America. Anyway, Accept(from Germany) have come upowith an album that burns!!!

They set you up with the opening track, "Midnight Highway" which is a likeable melody-rocker. Just as you start to relax the next forty minutes or so of this album brutaly wakes you up to a metal massacre. The crisp production does nothing to cover up the animal music contained in the grooves and Udo Dirkschneider's screaming vocals are loud and clear. The excellent axe-work by Wolf Hoffman and Jorg Fischer is almost too much to handle. Peter Baltes on bass and Stefan Kaufmann on drums provide a beat to this.

My only warning to you who have as yet to purchase this gem is as soon as you buy it and are about to play it, be sure and strap yourself into a chair, it may be the only way you can avoid injury.

----Brian Slagel

*****-lethal ****-3rd degree burns ***- fleshwound **- ho hum *-garbage

HEAVY METAL HEROES ***** (HEAVY METAL REC)

You have heard of Metal for Muthas and the bands it spawned; well, this little gem may be even more productive than its predessors. Featuring some of the heavyest music to be heard, "Heavy Metal Heroes" makes its mark.

Leading off the attack is Twisted Ace who pack the opening punch. Followed by Grim Reaper's "the Reaper" which is as heavy as they come. Next up is Jaguar, who don't let the pace down. Soldier follow with another metal piece, which leads into Bitches Sin, who are one of the best bands on this album. Metal Mirror round off side one of some gruesome metal.

Side two begins with The Handsome Beasts, who show us how to rock and Buffalo with another fine track. Expozer hits hard, but melodic on "Rock Japan". Split Beaver puts in a good one followed by Dragster, who cook hard. The final band on this great compilation is Witchfinder General who finish it all up with the heavy "Rabies".

Quite a good amount of metal on this one, it will be intersting to pick it up a year or two down the road, you just might be surprised!

---Brian Slagel

SAXON "DENIM AND LEATHER" ***** (CARRERE128-IMPORT)

Saxon have served up yet another fine heavy metal album. Totally unrecognized in the states, Saxon are one of the finest HM outfits in exsistence. Hopefully, this album will open a few eyes at those stodgy old record companies.

This album flows so smoothly that you almost don't notice the intensity of it. Beginning with "Princess of the Night" a nicely tuned rocker, followed up by the one time single "Never Surrender". "Out of Control" follows, a song which easily could have been done by The Pretenders. "Rough and Ready" starts the metal rolling, while "Play it Loud" does just that.

Side two begins with "And the Bands Played On" another one time single about the huge stadium show that they played last year. "Midnight Rider" and "Fire in the Sky" find Saxon as always and "Denim and Leather" finishes off the album with a true Saxon anthem.

Biff's strong vocals are in good fashion, as usual, as are the rest of the band. This may not be Saxon's most ferocious album, but it should keep the people happy. And since Saxon are a people's band, thats just fine.

---Brian Slagel

HEY! We at NHMR know that there must be some of you out there who would like to write your own album reviews. Well, here's your chance. Send your review of your favorite new heavy metal albums. Send them to:ALBUM REVIEWSc/o the New Heavy Metal Revue 22227 Avenue San Luis,Woodland Hills,CA. 91364.

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